eighteenth centuries, some of it in imperial workshops at Peking (Peiping).

Chinese have utilized enamel in three processes—cloisonne, champleve, and painting. In cloisonne, it will be recalled, the pattern is outlined by thin metal strips which are soldered upon the surface to be decorated. In the cells thus formed the powdered enamel is placed and then the entire object is fired. After firing, the surface is smoothed and polished. In champleve the pattern is incised, the resulting depressions are filled with the enamel, and the whole is fired and later smoothed and polished as in the case of cloisonne. In both cloisonne and champleve unskillful or careless technique leaves pitted surfaces and small spaces imperfectly filled. In both, too, gilding is often applied to the exposed metal. Probably the most nearly perfect technique was attained under Ch'ien Lung, but somewhat at the cost of vividness in coloring and vigor of design. Enamel may be spread, like paint, either on metal or on porcelain and the whole be then heated. The Chinese have used porcelain more than metal for this purpose. Canton seems to have been the chief center for the manufacture of painted enamel objects.

GLASS

Glass is not certainly a native invention. It was imported as early as the Han—from Ta Ch'in, as the Chinese then denominated what we now with equal inexactness call the Near East. It was manufactured in China as early as the fifth century and a good many artistic objects have been made from it. The Chinese have not esteemed it so highly as porcelain and so have not devoted the same amount of skill to its

production. They have, however, long known and practised the chief processes by which it is manipulated in the Occident, among them blowing, casting, and molding. It has usually been for smaller objects that the Chinese have employed glass. Often they have used it to imitate jade. They have known and utilized a good many colors. It is in carving glass that the Chinese are at their best, for to this they bring the technique acquired in the cutting of the much harder stones and gems with which they have long worked. Here they have shown craftsmanship equal to the best of its kind in any other part of the world.